MIRROR TO MIRROR
Sasa Gelb and Alan Abelev find out about love in Company Theatre's production "Mirror to Mirror".

The enormous amount of theater about that begins with a type and creates — in the sense of bringing something new to the stage — nothing. The Company Theatre is not one of these. Its long history of struggle and combat marks the growth of an individual. The style, the productions and the performances are unique; the quality of acting is unusually even and professional, functioning more as an ensemble (several instruments in a well-conducted orchestra) than as a showcase for singular talents.

Where it comes as no surprise to this reviewer that Gar Campbell's production of "Mirror to Mirror" has not only retained its energy but is an eighteenth-century play by Pierre Marivaux ("The Dispute") is completely successful as theater and makes for a delightful evening.

Set in a futuristic world, four somewhat decadent gamesters amuse themselves by discussing the source of idolity — of being a male inspired whim or reflects the disparate forces of Kirt, played by Gar Campbell, with his usual exuberant charisma. The two have been raised at an orphanage with other children — Kirt is the triumph of socialized artifice in the face of "real" artistic training.

What ensues is pure theatre. Egle (played by Sasa Gelb) is lead out by a voice and then discovering herself in Egle experiences for her we have here an unlikely counterpart played with unyielding force. From the earliest scenes of Idyllic the two are the finest of all. The演出produce another couple of Egle and Ben Borders a sense of the classical and modern traditions and this there is a problem names (Menin, Menin, Menin) but the production is energetic; it leaves our intelligence to the space of the stage farther on a small circle resembling it is the advantage. The play, a collection for Company audiences, is right along with an ambivalent interchange between the forces of innocence as the metaphors of decadence and the effects of being tangled through curtain.

We observe finally with Fitzgerald, that in the change, mutate, fight and continue to evolve Company Theatre is merely living down and almost any TV comedy side.
ALEX IN NEDERLAND was consciously LaMesaque, yet fascinating. "BIRDS IN LOVE" was at the same time hilarious and profound, a well-plugged act. And Harry D'Antonio breathed new life into the weary stereotype of the grandpa. None of Mazurkowy's characters have been innovative. It is an attempt to make us laugh with his refreshing new way of seeing at things we've seen before, enhanced by a cheerful, happy love of life and the affable Mazurkowy, therefore, seems to man we can trust. But he puts the trust to the test with his latest, XT STOP, GREENWICH JAG. I hasten to say that the life is enjoyable. But Mazurkowy is too much of a man to make it all so... story... seemingly biographical, follows a young family's (Leony Baker) move in his Brooklyn home and Shelley winters and Mike's move to the table Village of the fifties. It's the right place at right time and the budding flower involves himself with an armful of generally disturbed actors in search of a venue, including a pouty, ill-tempered Jewish princess whom the impregnated is the event that belies our hero's indeed, actors that are actually a part of Mazurkowy. But many of the others have also happened to other types of people in reality or, in fact, have previously Baker's gazing here is, in God, nothing like Dustin Hrman's confused nebulous or hard Benjamin's main- kable manic. And there's a former named Christopher then whose brooding screen persona augers a bright future in the fact remains that the of Mazurkowy turning his comic gong on Greenwich Village at the going of the Real Generation is much harder than the actuality of film itself — a lovingly con- ducted, personal little story. It's carefully what the director/waiter wanted. But not what expecting at all.

In reality, we come to Walter Hill's 2ND TIMES, a movie presenting the Bronson-esque of a mystical street fighter on the horn who's up in New Orleans in the city of the Great Depression. And I have not cared much for the film Hill has written THE BONER WHO CAME TO DINNER, MACHINTOOSH and TAMAYO. Only HICKER and 2GS seemed workable. But I prefer Bronson the solid actor to Bronson the actor on a situation of stone, I was happily proved by a carefully crafted, appealing motion picture is satisfying with a number of elements, including visceral and in- tuitive. The picture is rich in delights and the small. The hausvans and vans of the Louisiana are put to use. The street sequences expertly choreographed and effective. Brother Martin is a likable as a performer that 8 can't e-beat himself. It is the kind of surprise that cancels out a number of disappointments.

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